

BULLETIN OF THE ART INSTITUTE OF CHICAGO

OCTOBER NINETEEN TWENTY-TWO



BRASS CROSBY, LORD MAYOR OF LONDON, BY JOHN S. COPLEY

VOLUME XVI

NUMBER 5

PORTRAIT OF BRASS CROSBY, LORD MAYOR OF LONDON, BY COPLEY

LAST spring the Art Institute acquired an important canvas by John Singleton Copley, a portrait of Brass Crosby, Lord Mayor of London. Since its purchase the picture has been hanging in the Michelangelo gallery at the head of the grand stairway, but it will eventually be placed with the paintings of the early American school in the Byron L. Smith Room. This picture which came from the Archibald Ramsden collection has not been discovered by any of the writers who have made an exhaustive study of Copley and his works. Its acquisition by the Art Institute therefore brings into prominence an almost unknown canvas and one which adds to our knowledge of Copley's English period.

Realizing the disastrous effect of war on art, Copley left his native land as soon as he saw the threatening clouds of "civil war" as he termed the War of Independence. From 1774 to 1776 he traveled in Europe and then returned to London to join his wife and family who had taken hurried passage on the last British boat to leave America. He made London his home for the rest of his life; his London period therefore dates from 1776 to 1815, the time of his death.

From its general style it may be inferred that the portrait of Brass Crosby was painted in the early and most brilliant part of his London period. The exact date of the painting is not known. Brass Crosby was Lord Mayor of London in 1770, but this cannot be assumed to be the date of the portrait, since Copley had not left America at that time. The Lord Mayor in his official robes, the fur-trimmed scarlet cloak, and with all the insignia of office, the collar and seal, sword, and mace on the foot-stool suggest that this was an official portrait. The size of the canvas (90 by 55½ inches) perhaps indicates that it was painted for some public building. Further research may reveal whether Crosby himself or some official body commissioned Copley to

paint the portrait. From 1770 to 1785 Crosby was a conspicuous figure in English politics. During his mayoralty he was shut up in the Tower for championing the rights of the press to publish the debates of parliament, for which act he was looked upon as somewhat of a hero and at the conclusion of his term of office he was given a vote of thanks by the common council and presented with a silver cup. The statue of a draped figure with scales in the background of the portrait is perhaps intended by the painter as a gentle suggestion of Lord Mayor Crosby's fight for justice.

In 1774 and 1784 Crosby again came into prominence in the elections, but both times he was defeated. In 1785 he was elected Governor of the Irish Society. Crosby's most conspicuous service to his countrymen seems to have been connected with his duties as mayor. Hence it is quite natural that he should have been painted in the rôle of Lord Mayor, even though the portrait was made a number of years after he actually held office.

Copley became famous in London without the least difficulty. He was already known before he resided there through his portraits which appeared in the exhibitions of the London Society of Artists. On his arrival in London his friendship with his countryman Benjamin West gave him immediate entree into artistic circles and the best society, and soon he found himself as busy painting lords and ladies as he had been in portraying governors, generals, and their wives in Boston. His work was shown each year in the exhibitions of the Royal Academy and his painting, "The death of Lord Chatham," done in 1780, which was engraved by Bartolozzi and scattered broadcast, added to his popularity. The fact that he had to compete with such established portraitists as Reynolds and Gainsborough seems not to have detracted from his success in the early part of his London period.

The portrait of Brass Crosby—its generous dimensions, warm colors, touch

of classic sculpture, and general conception in "the grand style," demonstrates forcefully what Copley's visits to the picture galleries of Italy and his association with British painters had done for him. This full-length portrait, and the family groups and historical pictures, which he was also making at this time, represent a broader outlook on life and a more cosmopolitan viewpoint than the "half" and "three-quarter lengths" which predominate in his Boston portraits; while his more extensive use of warm color in this portrait contrasts with the colder color schemes of his American portraits. Copley's letters to his half-brother, Henry Pelham, also an artist, show that he, like Reynolds, was searching for the magic medium used by Titian. The letters written during his European tour are full of recipes for glazes which he expected to try out.

In spite of all his theories on "Titiano's Colouring" this painting offers no evidence that he discovered the great Venetian's secret, but it does show a more clever and knowing feeling for color than his American portraits. In his American period Copley was a "limner"; in his English period, a colorist.

The Museum is fortunate in being able to add such a distinguished Copley to its group of early American paintings. When contrasted with the "Thomas William Vawdrey" in the Friends of American Art Collection the difference between the two periods is clearly shown. M. B. W.

TWO EXHIBITIONS OF MODERN ART

ON September 19 there were opened in the east wing two exhibitions of modern art of somewhat allied interest, a display of Austrian expressionist art from the Wiener Werkstaette of America, and a group of the post-impressionist paintings from the collection of the late Arthur J. Eddy. These two exhibitions, which will remain on view until October 22, present an opportunity of studying significant influences in contemporary art, in both the fine and applied



THE DANCER—PAINTING BY GUSTAV KLIMT IN EXHIBITION OF AUSTRIAN ART

arts, now coming to have the advantage of more perspective.

The Viennese "Secession" in painting was a revolt against the iron-bound officialism which attempted to keep out foreign art; it was precipitated by the display of the works of the Glasgow school of open-air painting and of the Munich secessionists in Vienna in 1894. In the decorative arts a similar rebellion against the commonplace imitation of the worn-out Biedermaier period gained impetus in 1897 through an exhibition of English furniture made by Chippendale, Sheraton, and Heppelwhite at the Austrian Museum. The arts and crafts movement of England originated by

William Morris also influenced the Austrian artists, and from it they developed a style of their own. In 1903 Josef Hofmann and Koloman Moser, aided by a wealthy patron of art, founded the Wiener Werkstaette, an organization which made it possible for the artisan and the artist to work together in building and furnishing homes and public buildings harmoniously and in accord with the new Austrian style. In this great centralized "Workshop" the artist learned to work in many crafts, and the old mediaeval idea of the relatedness of the arts was revived. While the Viennese movement, like all other modern movements, is an attempt to express the spirit of our times, it is particularly characterized by an interest in the practical and the utilitarian and in the bright colors and vigorous patterns found in peasant art. Hofmann in his strong constructive sense has made simplicity of form of more importance than ornamentation.

The struggle of the Viennese artists to carry on their work in the difficult economic situation brought about by the war led Josef Urban, a Viennese and at one time a leader in the Hagenbund Society, who has also established a wide reputation in America as a stage designer, to establish the Wiener Werkstaette of America in New York for the exhibition of the works of the Viennese artists. Mr. Urban has utilized his ingenuity as a designer and daring as a colorist in combining these artistic products according to Austrian ideas. His New York exhibition has been brought to the Art Institute and arranged in accord with special designs made by Mr. Urban for our galleries.

The rooms are furnished with metal work, ceramics, and sculpture by Hofmann; lace, silver, and wall paper by Peche; and handicrafts by other artists; also decorative paintings by Klimt. The latter, who died a few years ago, has held a place of great prominence in Europe. The Grand Prix of

the Rome International Exhibition of 1911 was shared by him with Anglada-Camarasa, the Spaniard, and Munch, the Norwegian. "His greatest contribution to modern painting," says Mr. Urban, "lies in the fact that he served as a bridge between two styles—impressionism and expressionism, and found his supreme power in the combination of both." His "Dancer" on page 67 shows the unique quality of his style and his strong decorative sense.

The Wiener Werkstaette exhibition exemplifies the versatility of Josef Hofmann as a craftsman. The war conditions prevented him from finding an outlet for his talents in architecture and led him to turn his attention with greater intensity to the smaller things in art.

The Eddy collection, which is shown to the public for the first time, is one which has aroused much interest, although many of the works included were a part of the international exhibition of modern art shown at the Art Institute in 1913. Mr. Eddy, a prominent Chicago attorney who died a few years ago, was one of the first American collectors to become interested in modern art. The first edition of his book, *Cubists and Post-Impressionism*, was published the year after the famous international exhibition, and with its terse comments, dynamic style, and numerous extracts from other writers performed a pioneer service for the cause of modern art. While Mr. Eddy's artistic perception led him to select canvases for his collection which, once ridiculed, have now come to be recognized, it may have been that the controversial aspect of modern art appealed to him as a lawyer. On the very first page of his book, he says "Art thrives on controversy like every human endeavor. The fiercer the controversy the surer, the sounder, the saner the outcome." At the same time his intensive interest in the movement seems also to have been founded on his innate sense of justice, a desire for "tolerance

and intelligent receptivity," "an attitude of sympathetic appreciation toward everything that is new and strange and revolutionary in life."

Mr. Eddy began to collect at the time of the Columbian Exposition. His friendship with Whistler resulted in his book, "*Recollections and Impressions of James A. McNeill Whistler*," and his general interest in art led him to write, "*Delight, the Soul of Art*."

In this collection may be studied the canvas by Whistler (Portrait of Mr. Eddy), and Manet's "Philosopher," an interpretation differing from the work by the same name owned by the Museum. "It is interesting to note," says Mr. Eddy, "how the pictures of these artists hang with the most extreme moderns."

Post-impressionism, which he defines as "a reaction against impressionism, the painting of things and light as they seem," and a return to the art of the imagination and the emotions, is illustrated here by the works of such men as Vlaminck, Picasso, and Derain. This group with Matisse is the most aggressive force in art today. In the works of these men may be seen the influence of Cézanne, Van Gogh, and Gauguin, the trio who now have been rather widely accepted.

Cubism may be studied in the works of such men as Picasso, Picabia, Villon, the two extremes being found in Gleizes' "Man on the balcony," and Duchamp's "Chess players." Mr. Eddy did not claim that cubism was a permanent thing in art or a new discovery. "It is simply a return to the use of the elemental in drawing," he said. "The new and strange lies in the fact that the Cubists stop with planes and lines; they do not attempt to model the surfaces of the things they paint." He saw the limitations of this mode of expression and predicted that Picasso, its originator, would outgrow it, which as a matter of fact he has since done in adopting a style more akin to that of Derain and Matisse.

The Russian Kandinsky of the Berlin School is represented by about twenty examples illustrative of his different periods. These range from works such as



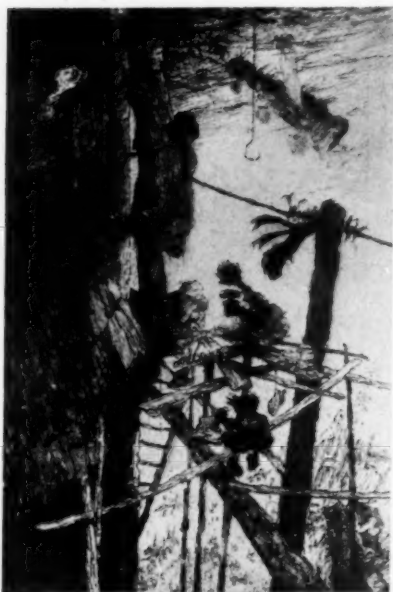
THE TROJKA—PAINTING BY WASSILY KANDINSKY IN THE ARTHUR JEROME EDDY COLLECTION

"The Tryst," where he followed nature rather closely, to his improvisations, in which he sought to use color as a musician and without reference to the representation of natural form. According to Mr. Eddy, Kandinsky did not reach an *impasse* as did Picasso. His abstractions based on an inner world instead of an outer world gave him greater freedom in the expression of the spiritual. "No modern excels him in the daring use of color."

The collection also contains the works of such men as Sousa Cardoza, Van Rees, Zak, Chabaud, Herbin; and the Americans, Kent, Kroll, and Bloch; there are also three bronzes—Rodin's bust of Mr. Eddy and "The man with the broken nose," and Brancusi's "Sleeping Muse."

THE DE BRUYCKER EXHIBITION

THE first of October the Print Department shows the etchings and drawings of the Belgian artist, Jules De Bruycker. This is the first time his work has been shown in this country, and as the result of this exhibition and its circuit arranged by the Art Institute in other cities it is expected that the excellence of his work will come to be recognized in this country. Like the old Flemish painters whose tradition he follows, his prints make their appeal through their subject matter and their technique. Be-



THE MAN OF THE BELFRY, GHENT — IN
THE EXHIBITION OF ETCHINGS BY JULES
DE BRUYCKER

cause of the undue attention given to technical accomplishments by modern etchers, his work has a refreshing note.

His satirical handling of war themes, his grotesque treatment of types found on the city streets and of war victims, and his fantastic treatment of the teeming life of the street, market-place, and the church in the old-time cities bear witness to a powerful imagination. His war themes—so fanciful, exaggerated, and “biting,” may be compared with those of Goya and Rops.

The fact that this artist expresses himself more in the manner of the painter, using large plates and a tonal and sketchy handling of his medium is an entirely secondary matter. “His pictures so enlist our attention that the means by which the message is conveyed never enters in,” says Mr. McKee’s introduction to the catalogue. In addition to being a great romanticist whose peculiar bent of

mind distinguishes him from other modern etchers, he is perhaps one of the most accomplished technically. His use of large plates and bold masses suggests the work of Brangwyn, while the treatment of his subjects recalls the grotesque and sinister humor of Goya.

“Born in Ghent in 1870, De Bruycker studied in Dordrecht and in the art academy of his own city; he is well represented in the galleries in Brussels. He became a refugee in England when Belgium was invaded and it was in the exceptionally fine series of etchings made during the period of exile that the remarkable wealth or his imaginative power was realized.”

FUTURE EXHIBITIONS

THE two exhibitions of importance in the immediate future are the Thirty-fifth Annual Exhibition of American Paintings and Sculpture held from November 2 to December 10 and the Second Retrospective Exhibition of the Alumni Association from December 15 to January 15. At the annual exhibition there will be a representative showing of the various developments of contemporary American painting, and interest will center about the award of the group of prizes and medals which the Institute is fortunate in being able to offer. The prizes are as follows: the Mr. and Mrs. Frank G. Logan Medal with prize of \$1500, the Potter Palmer Gold Medal with prize of \$1000, the Mrs. Keith Spalding Prize of \$1000, the Norman Wait Harris Silver Medal with prize of \$500 and Bronze Medal with prize of \$300, the Mr. and Mrs. Augustus S. Peabody Prize of \$200, the Martin B. Cahn Prize of \$100; and the Charles S. Peterson Annual Purchase Prize of \$500 for which this year \$1000 is available. Three honorable mentions will be awarded to sculpture, and one each to landscapes, architectural subjects, and portraits or figure pieces.

Among the invited works will be Katharine Langhorne Adams’ “Ten o’clock breakfast,” Wayman Adams’ recent portrait of Joseph Pennell, Charles Hopkinson’s portrait of Dr. Charles W. Eliot,

John Sargent's portrait of Mrs. Swinton, Eugene Savage's "Expulsion," Kroll's "A day in August"; and among the sculpture, Sherry Fry's "Fortuna" and Paul Man-ship's "Persian vase." The jury is as follows: Painting, Oliver Dennett Grover, John C. Johansen, Carl R. Krafft, H. Dudley Murphy, Leopold Seyffert, George Sotter, Harry I. Stickroth and E. B. Butler; sculpture, Leon Hermant, Alphonso Iannelli, and Albin Polasek.

The alumni exhibition will consist of work by former students, and former and present instructors. Including all the arts, it will make an exhibition of a different type from the annual exhibition and incidentally throw light on the fields which those who have had art school training have found most fertile. The many artists of prominence in all branches of art who were once connected with the School either as students or instructors gives assurance that this exhibition will be one of high artistic excellence.

Other exhibitions will be found in the calendar on page 75.

THE LIBRARY'S BOOK ON HODLER

GEORGE F. PORTER has presented to the Ryerson Library C. A. Loosli's *Ferdinand Hodler*. This important work, which was published in Zurich in 1919, consists of 306 plates, reproducing all the paintings and drawings of the Swiss artist chronologically arranged, and a separate text in German. The author was a friend of long standing and gave in the text an interpretation rather than a criticism or biography.

Hodler clung determinedly to Bern, his native city, and to Switzerland for his subjects. By birth a German-Swiss and by mystical inheritance a German, he still could not be claimed by that country which adopted his compatriot Boecklin. Yet for the greater part of his life he was rejected by the Swiss; neither French nor German, but distinctly individual and revolutionary, he was bound to be misunderstood by the conservative. The controversies over his

work had by no means been forgotten at the time of his death in 1918, and when this timely book, which had been under way since 1913, appeared, it gave his critics an opportunity to look over his work with less heat and better perspective.

They had called him a symbolist. "Nothing," says Loosli, "could have angered him more. 'I am no allegorist, no tight-rope walker, no symbolist. My works represent nothing transcendental, invisible, nothing needing exegesis, nothing but the truth as I see it. I simply put down what I see.'"

Doubtless it was the length to which he sometimes pressed his doctrine of "parallelism" that confounded the critics. "By parallelism I mean every kind of repetition. Unity by means of motives enforced by repetition, as in a field of dandelions; symmetry by the opposition of members, as in the human figure, and the summing up of common human experiences and characteristics in a type, on the principle that likenesses persist and differences vanish in repetition—these are the dogmas upon which he built up logically, laboriously, such compositions as "Die Lebensmueden," "Der Tag," "Eurythmie."

Elimination of time and place mark his "Fruehling" and "Die Nacht." Inclusive studies, dealing with human incidents but not limited by any particular incident, they are the farthest remove from illustration. It was difficult for Hodler to tell a particular story as he was required to do in some of his murals. It was inevitable that he should make of his landscapes arrangements of line. Form was the thing; color, an accessory which he used meagerly, as may be seen in the color plates included by Loosli. In his first portrait we find an arrangement; in his last, a self-portrait—a construction of planes.

He could do nothing, it seemed, gaily and freely. Each composition was the result of intensive study and application of the laws to which he had bound himself. Not the least value of this publication is in the numerous studies given for various paintings. In the author's analysis of the artist's methods he can point at every step to an illustration in the plates.



EIGHTEENTH CENTURY FRENCH FURNITURE IN GALLERY 14

EIGHTEENTH CENTURY FRENCH FURNITURE

AMONG the treasures to be found in the Museum are several pieces of French furniture of distinction which have been acquired from various sources. There is a commode, presented by the Antiquarian Society, with severe lines and somewhat square form which indicates that it originated during the long reign of Louis XIV. Its structure is somewhat heavy, the marquetry entirely geometric in pattern, and the ormolu or metal decorations restrained.

In the style of the Regence is the *chaise-longue* with graceful curves and delicate *rocaille* carving. This style of double-caned divan was specially developed in the sumptuous atmosphere created by Louis XV. The wood is ungilded and the decoration is a repeat of the shell form on thin foliated motives. This choice piece is from the collection of Mr. and Mrs. Chauncey McCormick. From this same collection is the Louis XVI *canapé* of carved and gilded wood with the typical partly rounded seat, short straight legs, and low back. The seat, arms, and back are covered with royal Aubusson tapestry of pastoral sub-

jects and the chase; this is further embellished with heavily festooned *lambrequins* tied with ribbons. In the same style, the gift of Robert Allerton, is a *bergère*, the voluptuous form of the armchair; its down cushions are covered with an unusually fine Aubusson tapestry. The pattern of flower and figure motives in rose Pompadour and rich blue are on a daffodil-yellow background. The gilded and carved frame has rigid lines carved in bands of classic inspiration, the legs channeled; and its tapestry is attached by round-headed nails placed close together forming a band.

A *secrétaire à abattant* made by Macret is a superlative example of the *maître ébéniste*. Both the interior and exterior are patterned in marquetry veneer of varied woods, amaranth, tulip, rosewood, laburnum, and maple. It is further embellished with ormolu mounts and hardware. This beautiful desk is lent by Mr. and Mrs. Potter Palmer.

On the walls of the small gallery where this furniture is being shown are two pieces of Beauvais tapestry, depicting the visit of Psyche to the palace of Cupid. These belong to a loan collection.

THE ONE WITH THE GREEN EYES BY ANGLADA-CAMARASA

IN the loan collection in Gallery 1 is to be found the painting "La de los ojos verdes," by the Spanish artist Hermen Anglada-Camarasa, illustrated on this page. With the exception of a painting in the Hispanic Museum in New York, this is the only painting by this artist in this country as far as is known. Unfortunately the works of this artist have never been exhibited in the United States. In Europe he is considered one of the leaders of the modern Spanish school, holding a position of equal importance with Sorolla and Zuloaga. In 1904 he received recognition in Paris, and from that time his works were acquired by the Luxembourg and the museums of London, Vienna, Munich, Moscow, Stockholm, and Buenos Aires. In 1911 he exhibited fifteen of his works in a special room at the international exhibition of Rome and was awarded the Grand Prix with Klimt and Munch.

"The one with the green eyes" is a typical example of his work. A merely superficial study of this canvas reveals immediately a personality totally different from Sorolla and Zuloaga, a temperament which did not respond to the realistic tradition in Spain, but rather turned to the sensuous and mystic which found its way into his land through the Moors. His strong feeling for the decorative both in composition and in ornamental details, such as is to be found in the shawl and fan in this picture, is also Oriental.

His birthright from the moderns was the painting of light, not the sunlight of Sorolla, but the night light of the boulevards—that peculiar artificial atmosphere in which pale-faced languorous women flit about. And his absorption in color led him to apply the re-discovered laws of the modern scientists and make an impasto of interlaced colors which would be unfading.

Anglada-Camarasa devoted himself to painting Parisian life in the first part of



THE ONE WITH THE GREEN EYES—
PAINTING BY ANGLADA-CAMARASA IN
LOAN COLLECTION IN GALLERY 1

his career. Our picture shows his later interest in Spanish life. His "refined epicurism" may raise the question as to whether his art is the expression of a country "worn out and bloodless," as one critic holds, or whether our excessive regard for the moral has prevented his receiving the recognition due him.

NOTES

LECTURES—The first lecture in this season's course of Tuesday afternoon lectures will be given on October 3 by Professor Franck Louis Schoell on the subject of "French stained glass in the Middle Ages." On October 10 the same speaker will talk on "French stained glass in the Renaissance." Professor Schoell, who was visiting Professor in French at the University of Chicago last year, was educated at Cambridge and the Sorbonne.



CLAUS SLUTER — CAST
OF STATUE BY HENRY
BOUCHARD ACQUIRED BY
THE MUSEUM

connoisseur of early American painting and as trustee of the Brooklyn Institute of Arts and Sciences has been instrumental in building up this museum's important collection of early American art. His lecture will bring to light obscure painters of this period and will treat as well of the more popular men such as Stuart and Sully. Miss Stella Skinner, professor of Art at Northwestern University, who is well-known to Art Institute audiences, will speak on "The Gothic period in dwellings and furnishings" on October 31.

On October 6 Lorado Taft will commence his Friday afternoon course of lectures on "Modern sculpture" with the subject "Gothic sculpture in France." His subsequent lectures are given in the schedule on page 76.

ALUMNI ASSOCIATION — Members of the Alumni Association have the privilege of working from the draped model on Saturdays from 1 to 4 p. m. There is no charge; the only requisite for admission is a mem-

bership ticket in the Alumni Association. This season's class began on September 30.

BENEFACTOR — The name of Clarence Buckingham has been added to the Art Institute's roll of Benefactors.

MUSEUM INSTRUCTION — The Museum Instruction Department will open its fall and winter season on October 2 with adult and children's weekly classes in art appreciation. In the adult classes the subjects covered will include architecture, interior decoration, Oriental art both of the Near and Far East, painting, ceramics, and current exhibitions. Special classes for those engaged during the week will be held on Saturday afternoons at 2:30 with Mrs. Hall and Miss Parker as instructors. Private lessons for the deaf will be given in the galleries. Class tickets for twelve lessons are \$4; private lessons, \$3 each. A complete program will be sent on request.

THE SCHOOL — The fall term of the School began the last week of September. The enrollment promises to be larger than last year, and additional rooms in the Institute building have been assigned to the School so that extra classes may be accommodated. The following instructors have spent the summer abroad, Leopold Seyffert, Albin Polasek, Ernst F. Dettmer, and Howard K. Morse.

bership ticket in the Alumni Association. This season's class began on September 30.

BENEFACTOR — The name of Clarence Buckingham has been added to the Art Institute's roll of Benefactors.

MUSEUM INSTRUCTION — The Museum Instruction Department will open its fall and winter season on October 2 with adult and children's weekly classes in art appreciation. In the adult classes the subjects covered will include architecture, interior decoration, Oriental art both of the Near and Far East, painting, ceramics, and current exhibitions. Special classes for those engaged during the week will be held on Saturday afternoons at 2:30 with Mrs. Hall and Miss Parker as instructors. Private lessons for the deaf will be given in the galleries. Class tickets for twelve lessons are \$4; private lessons, \$3 each. A complete program will be sent on request.

THE SCHOOL — The fall term of the School began the last week of September. The enrollment promises to be larger than last year, and additional rooms in the Institute building have been assigned to the School so that extra classes may be accommodated. The following instructors have spent the summer abroad, Leopold Seyffert, Albin Polasek, Ernst F. Dettmer, and Howard K. Morse.

The summer session was well attended; classes were held in normal training, jewelry, modeling, perspective, life, lettering, and design. Juvenile classes held in the morning showed an increased attendance.

SUNDAY AFTERNOONS — On October 15 the regular Sunday afternoon concerts by the Art Institute Ensemble conducted by George Dasch will begin in Fullerton Hall. Concerts are given at 3 and 4:15 with an admission of fifteen cents.

Lorado Taft has again generously donated his services for free talks on sculpture at 5:30 in Fullerton Hall. These lectures will begin on October 15 and will follow along the lines of his lectures on "Modern sculpture" given on Friday afternoons.

SEPTEMBER EXHIBITIONS—During September the four casts of works by the contemporary French sculptor Henry Bouchard, the gift of the sculptor, were displayed in the east wing. These are "The Master Workman," "Claus Sluter," "Olivétan," and "Resignation." The casting was done through the Ella M. Schapper Fund.

From September 14 to 17 four cases of manikins and dolls from the Museum's collection were exhibited in Gunsaulus Hall for a meeting of the Alliance of Art and Industry and the Fashion Art League held at the Institute.

From September 16 to October 22 twenty quilts from the Emma B. Hodge Collection of Early American Quilts are being exhibited in Gunsaulus Hall.

MANUSCRIPT EXHIBITION—At the right is reproduced a page from the most valuable manuscript in the Museum's collection, a French *Biblia Pauperum* of the twelfth century containing fifty-eight illuminations. In this period, when few could read, Bibles consisted only of illustrations; the inscriptions found in this volume are of a later date. This manuscript is one of a group now on



PAGE FROM TWELFTH CENTURY POOR MAN'S BIBLE IN PERMANENT EXHIBITION OF MANUSCRIPTS IN PRINT ROOMS

display in the Print Rooms. It is planned to have some of the Museum's manuscripts constantly on display, changing the pages and the manuscripts from time to time.

EXHIBITIONS

OCTOBER 1922—JUNE 1923

September 19—October 22, inclusive—(1) Modern Austrian art. (2) The Arthur Jerome Eddy collection of modern paintings. (3) Loan exhibitions of paintings from the collections of Martin A. Ryerson, Charles L. Hutchinson, Mr. and Mrs. Chauncey McCormick, and Edward B. Butler. (4) Collection of European and Oriental art. (5) Classical sculpture lent by Joseph Brummer. (6) Paintings from the Friends of American Art and permanent collection.

September 16—October 22, inclusive—The Emma B. Hodge collection of early American quilts.

September 28—October 22, inclusive—Paintings by Carl Larwin.

October 1—November 15, inclusive—(1) Etchings and drawings by Jules De Bruycker.

(2) Selected group of drawings from the Leonora Hall Gurley Memorial Collection.

(3) Manuscripts from the Institute's Collection. (4) Etchings by D. Y. Cameron and James McBey from the Clarence Buckingham Collection.

November—(1) Oriental rugs lent by James F. Ballard. (2) Work by Joseph Pennell.

November 2—December 10, inclusive—Thirty-fifth Annual Exhibition of American Paintings and Sculpture.

November 2—19, inclusive—Thirtieth Annual Exhibition of the Atlan Ceramic Club.

- December 15—January 21, inclusive—Second Retrospective Exhibition of the Alumni Association of the School of The Art Institute of Chicago.
 December—January—Early Italian engravings lent by Paul Sachs.
 December 15—January 21, inclusive—Annual exhibition by Chicago Chapter of the Wild Flower Preservation Society of America.
 February 1—March 11, inclusive—(1) Twenty-seventh Annual Exhibition by Artists of Chicago and Vicinity. (2) Thirteenth Annual Exhibition of Etchings under the management of the Chicago Society of Etchers.
 March—French portrait engravings of the eighteenth century.
 March 20—April 22, inclusive—Third Annual International Exhibition of Water Colors.
 May—English mezzotints.
 May 1—31, inclusive—(1) Annual architectural exhibition. (2) Applied arts exhibition.
 May 27—June 11, inclusive—Annual exhibition by students in Art Institute School.
 June—Etchings by Alphonse Legros.

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON HALL, TUESDAYS AND FRIDAYS AT 4 P.M. NEARLY ALL ILLUSTRATED BY STEREOPTICON

OCTOBER

- 3 Lecture: "French stained glass in the Middle Ages." Prof. Franck Louis Schoell.
 6 Lecture: "Gothic sculpture in France." Lorado Taft.
 10 Lecture: "French stained glass in the Renaissance." Prof. Franck Louis Schoell.
 13 Lecture: "Sculpture of the Renaissance in France." Lorado Taft.
 17 Concert: By members of the Chicago Symphony Orchestra.
 20 Lecture: "French sculpture, XVII and XVIII centuries." Lorado Taft.
 24 Lecture: "Early American painters." John Hill Morgan.
 27 Lecture: "Contemporary French sculpture." Lorado Taft.
 31 Lecture: "The Gothic period in dwellings and furnishings." Prof. Stella Skinner.

NOVEMBER

- 3 Lecture: "Contemporary French sculpture." Lorado Taft.
 7 Lecture: "Oriental rugs." A. U. Dilley.
 10 Lecture: "Contemporary French sculpture." Lorado Taft.
 14 Lecture: "Our daily contacts with the designer's art." Raymond P. Ensign.
 17 Lecture: "Sculpture of Central Europe." Lorado Taft.
 21 Lecture: "The art and architecture of India." Prof. Walter Eugene Clark.
 28 Lecture: "The genius of American art." Royal Cortissoz.

DECEMBER

- 1 Lecture: "English sculpture." Lorado Taft.
 5 Concert: By the Philharmonic String Quartette.
 8 Lecture: "American sculpture." Lorado Taft.
 12 Lecture: "The enjoyment of composition in painting." Dudley Crafts Watson.
 15 Lecture: "American sculpture." Lorado Taft.

SUNDAY CONCERTS

Concerts are given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock, beginning October 15. George Dasch, Conductor. Admission 15 cents.

Six concerts of chamber music will be given on Sunday evenings beginning February fourth. Admission 25 cents.

